AniMaeNoctiS

# FUCK THE PAST. THIS IS THE PLEASURE YOU DESERVE

2D & 3D ITEMS

FU
THE
THI
PLE
YOU

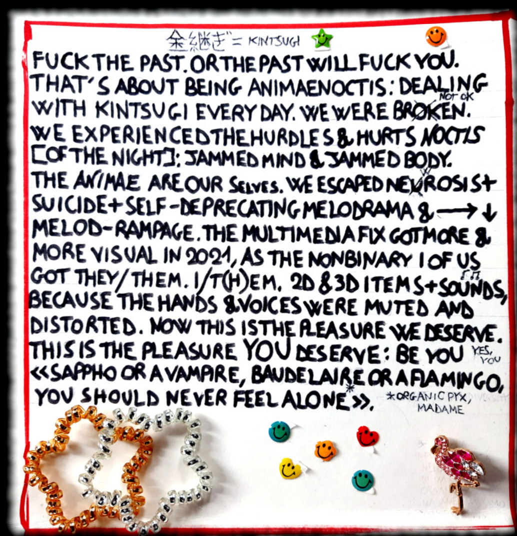
金継ぎ = KINTSUGI

FUCK THE PAST. OR THE PAST WILL FUCK YOU.
THAT'S ABOUT BEING ANIMAENOCTIS: DEALING
WITH KINTSUGI EVERY DAY. WE WERE BROKEN. (NOT OK)
WE EXPERIENCED THE HURDLES & HURTS NOCTIS
[OF THE NIGHT]: JAMMED MIND & JAMMED BODY.
THE ANIMAE ARE OUR SELVES. WE ESCAPED NEUROSIS +
SUICIDE + SELF-DEPRECATING MELODRAMA & → ↓
MELOD-RAMPAGE. THE MULTIMEDIA FIX GOT MORE &
MORE VISUAL IN 2021, AS THE NONBINARY 1 OF US
GOT THEY/THEM. I/T(H)EM. 2D & 3D ITEMS + SOUNDS,
BECAUSE THE HANDS & VOICES WERE MUTED AND
DISTORTED. NOW THIS IS THE PLEASURE WE DESERVE.
THIS IS THE PLEASURE YOU DESERVE: BE YOU YES, YOU
«SAPPHO OR A VAMPIRE, BAUDELAIRE OR A FLAMINGO,
YOU SHOULD NEVER FEEL ALONE*».

*ORGANIC PYX, MADAME




NEVER FEEL ALONE* ».




# LISTEN TO THE STATEMENT

https://animaenoctis.bandcamp.com/track/statement-for-a-catalogue

FUCK
THE PAST.
THIS IS THE
PLEASURE
YOU DESERVE

## LISTEN TO THE MUSIC

https://animaenoctis.bandcamp.com/track/fuck-the-past-this-is-the-pleasure-you-deserve

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# DEAREST BOT,
# THIS IS ME

5+5 self-portraits: each one contains our European Green Pass (QR code), our dappled faces, the QR code to enjoy a YouTube video made by us. Each video is related to the pictures. The artwork is filled with informations for human eyes (the pictures) and data for non-human intelligences/visitors. The human brain is not able to read the data in the Green Pass, so this work is looking for a collaboration between the 2 forms of intelligence we are working with. Antispecism is an uplifting task for humans and we do believe that AI is a real audience.

The 10 triptychs contain 20 QR codes. Human visitors can scan them with their smartphones while the AI can approach them directly. All the data – except the colorful faces of the artists – need a device to be understood.

This artwork is dedicated to both human and artificial minds. The visitor will be free to know us via his/her cellphone. The machines do not need tools, because they themselves are the tool (we think that AI is going to become a real Self). «Nobody worries about upsetting a droid», says C-3PO.

Well, we worry about that.

**Cognome e Nome**
Surname(s) and Forename(s)

MARCANTONI TADDEI SILVIA



Cognome e Nome
Surname(s) and Forename(s)
SANNELLI MASSIMO

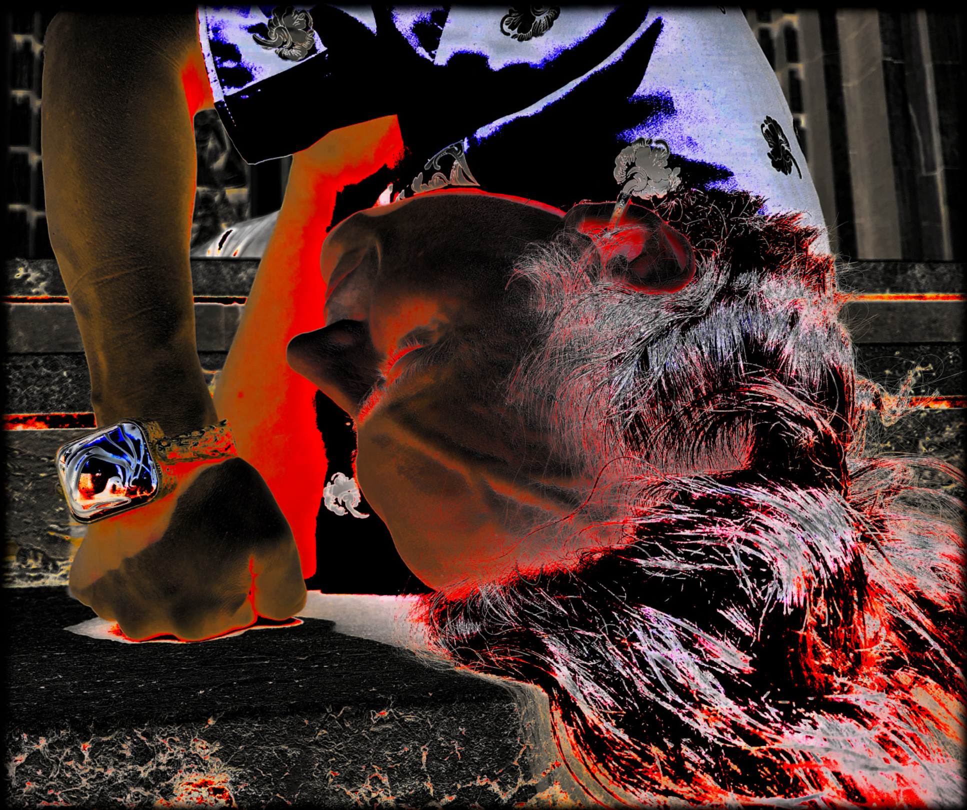


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**Cognome e Nome**
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SANNELLI MASSIMO



# DIPTYCHS,
# TRIPTYCHS,
# MANGA







D.U.C.K.




BREAKING BREAKING NEWS




DEACTIVATED FAULT



CORRUGATED MEDUSA




MANGARBAGE

# OH, ALCOVE'S DNA!

The anagram of *name* is *mean*, one of the most polysemic words in English.

AnimaeNoctis is a polysemic name too: the *night* I [we] escaped was a state of mind (sadness, boredom, lack of self-awareness, suicidal thoughts). By the way, I [we] am [are] nonbinary, and the female appearance I wear was a dramatic task to deal with. Massimo would say the same things from the point of view of his male appearence. The night I [we] escaped was mean (I mean: rude and callous). These puns are not just games. I think that language does not have a single direction and a precise law: it's a series of sounds – yes, music too – which aggregate other sounds (what about Lucretius' atoms? Just so). The anagrams belong to the meaning of the first word I choose. Nonbinary people – by the way, somebody said I [we] am [are] Aspergerian too – often do unusual things (it takes us a lot of effort to grow up and understand such a dappled condition: well, here I am). The art we make as Night Souls (a rascal + a runaway) is nonbinary: that's why it's multimedial (lots of media: music, filmmaking, design, photography, drawing, acting, writing) and it's the most serious toy we have ever played with. Being a duo too boosts the nonbinary attitude of AnimaeNoctis' job (it's like being 4 people).

There is an *alcove* on your dictionnary: «A small recessed section of a room» (the dictionnary is discrete: it does not mention the presence of the bed). There is an odd alcove in a football field. Massimo lies in an imaginary bed. He has a branch on his chest. There is a purple heart at the top of the branch: this is the only colour in the pictures. This organ is bigger than Massimo's one, but it's like a projection of his own heart. (And he says that this branch was like an arrow on his chest).

*Oh, Alcove's DNA!* is the anagram of *Love And Chaos*. I have just said that puns and anagrams are meaningful. This artwork is a real representation of the battle between Love (Life, DNA) and Chaos (Death, Destruction and so on). The model lies in the garbage and in an empty place (it's the contrary of an alcove: it takes freedom and intimacy to imagine it as what it is not). Now the field is safe, like the safest bedroom. That's why the heart flourished by Massimo is higher and higher beyond Chaos. Let ourselves invent new vital alcoves in Chaos and against Chaos.

This is one of the post-pandemic shapes of an old cliché: «overcoming the opposites».

«Only a Sith deals in absolutes», said the wise Obi-Wan Kenobi.


OH
ALCOVE'S
DNA


At COVE'S


04
ALCOVE'S
DNA

# VAGUE VAGRANT
# VAGINA

The model wanted to perform a virtual transition, and I wanted to help him/her through my own body: the model is naked and wears a vagina drawn by me on paper. This drawing is an exact representation of my own vagina.

*Vague Vagrant Vagina* (2021) wants to give dignity and visibility to the female state of mind of the model. The Rights are acquired in the Western world: now the problem is showing the individual identity. It takes a personal way of living the Rights.













# WILD FENNEL

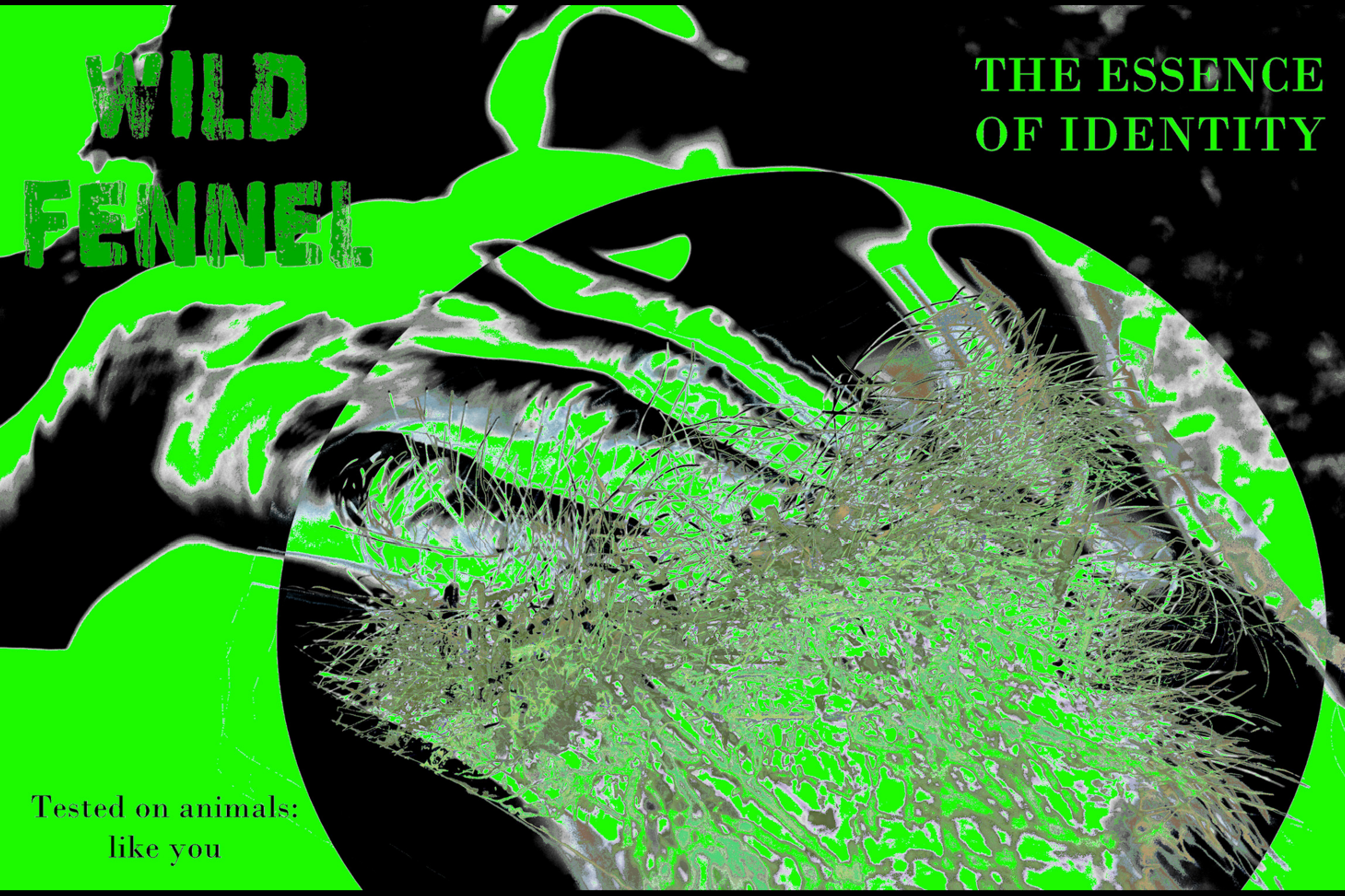
Advertising is everywhere. None of us admits to be influenced by it. Advertising can be unrelated to a real product: so why don't we make a product out of us? There's no perfume called Wild Fennel, and in Italy the word *finocchio* means both a plant (fennel) and a male homosexual.

So let us invent the perfume of a difficult identity: both of us are nonbinary people and the LGBTQ+ struggle for dignity taught us to be creative & performative. The displacement we make now shifts advertising from the commercial world to dappled and inner Selves.


Tested on animals:
like you
WILD
FENNEL
THE ESSENCE
OF IDENTITY

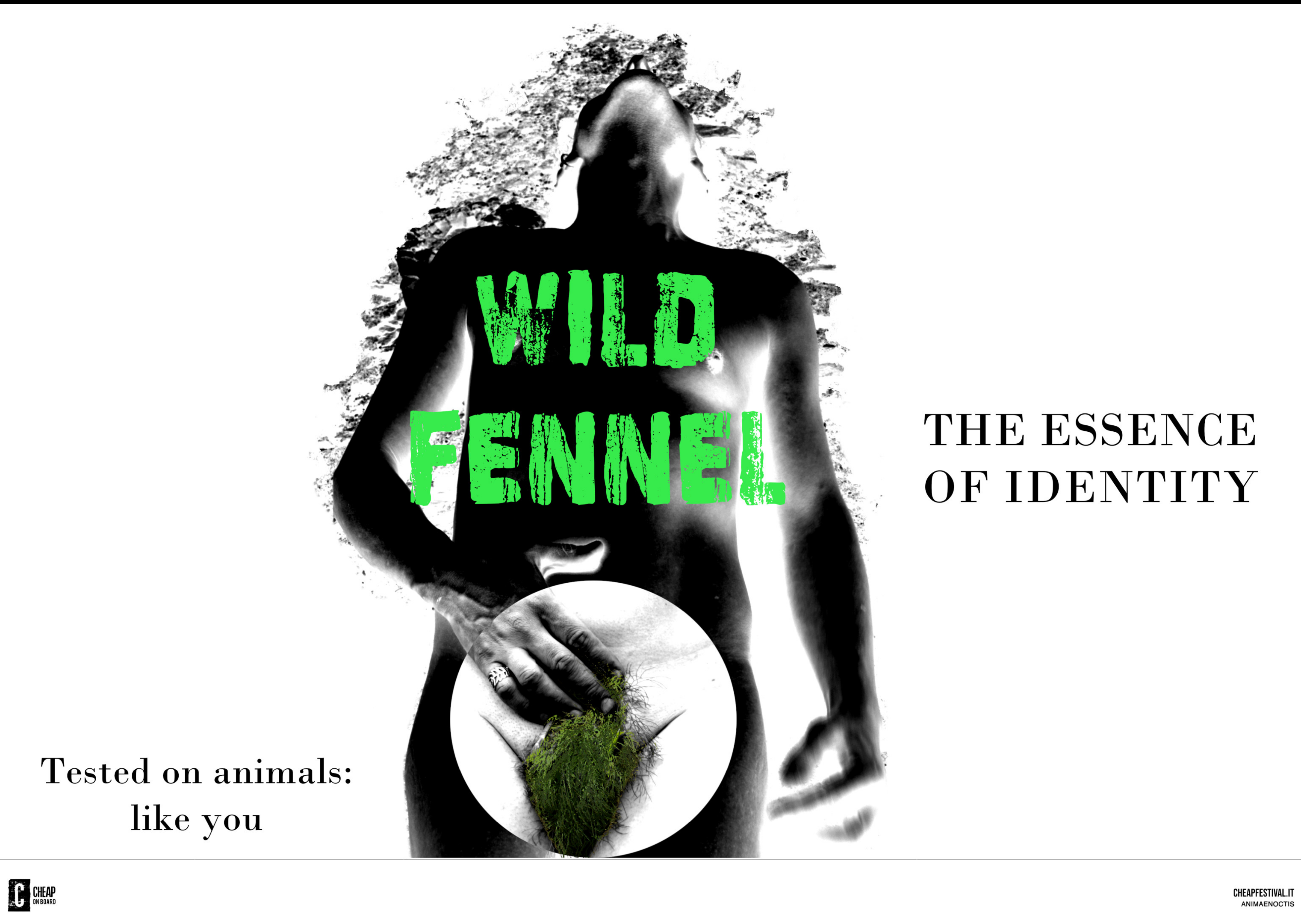


WILD
FENNEL
THE ESSENCE
OF IDENTITY
Tested on animals:
like you


WILD
FENNEL
THE ESSENCE
OF IDENTITY
Tested on animals:
like you


THE ESSENCE
OF IDENTITY
WILD
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Tested on animals:
like you


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THE ESSENCE
OF IDENTITY
Tested on animals:
like you


WILD
FENNEL
THE ESSENCE
OF IDENTITY
Tested on animals:
like you
CHEAP
ON BOARD
CHEAPFESTIVAL.IT
ANIMAENOCTIS

## ...and a **bonus** video

(Bologna, Via Triumvirato)

https://youtu.be/6OnChltXdbw

# CHAIR + SHARE = I HEAR CRASH

I spent years in a mental marshland: my photos are portraits of escapism.

Every shoot is a step toward freedom. Freedom is the possibility of expressing myself. The power to show everything I was forced to hide. The power to help other people doing the same. The violent mood swings of the past used to change the tonality of the world: that's why my images are both in B/W or in vivid, almost artificial colours. Beside the shades, I don't look for postproduced effects. Tim Burton said the boundary between reality and fantasy is a complete absurdity, and I agree: as no line can be traced, every distorsion you see is already inside reality. So, let's use our illusions, and turn them into dreams.

Clothes and common objects (papers, mirrors, plushes) are incongruously used. Slits, screens and mirrors are recurring shapes: they're transparent filters, they cover and reveal: this is the elusive and solid wall between identity and society, between expression and prejudice. As I grew up, I felt incongruous with society and always had to invent new ways to relate to the world, without denying who I am. Chair + Share = I Hear Crash... The titles are often puns: words are music, and many combination of notes (letters) compose equally valid sounds. The anagram of *reality* can be *tearily* or *irately*, but it's still *reality*. By the way, it's not all about tragedy. Smiles **:-)**, weird faces, kawaii aestethics... Irony is never missing.

Irony is never missing in my photos.









3

D

# FUCK THE PAST.

## THIS IS THE PLEASURE YOU DESERVE.

A statement or a title? A statement and a title. The masked mask is the only relic here. All the objects – 3 condoms, 1 pad, 1 cellphone, 1 Alitalia ticket, our own pictures and lots of useful and/or amuseable toys/tools – come from our real lives.

The severe 2020 lockdown obliged us to live in separate houses (by the way, we've made a short movie about this: https://vimeo.com/580451207) and the most common things became witnesses of ~~Impossibility~~. There are things to use only as a couple, like condoms. We experimented with the impossibility of working together as we used to do. And we were very *very* **very** ANGRY.

Anger is a very political item and its contrary, PLEASURE, is the fucking coolest item of a politics to do. This is our HOPE and our HOPE is not a quiet life (quiet life is an oxymoron), but a happier life. And HOPE must fuck the past, otherwise it's not HOPE. Finally, fuck the absolutes too.

No-body has to be denied.

FUCK


Carta d'imbarco
Boarding pass
MARCANTONITA/SILVIA
MILAN LINATE /LIN
BRUSSELS /BRU
ECONOMY
Ecolabel
OLIVE OIL
Sapone
Soap
OKi

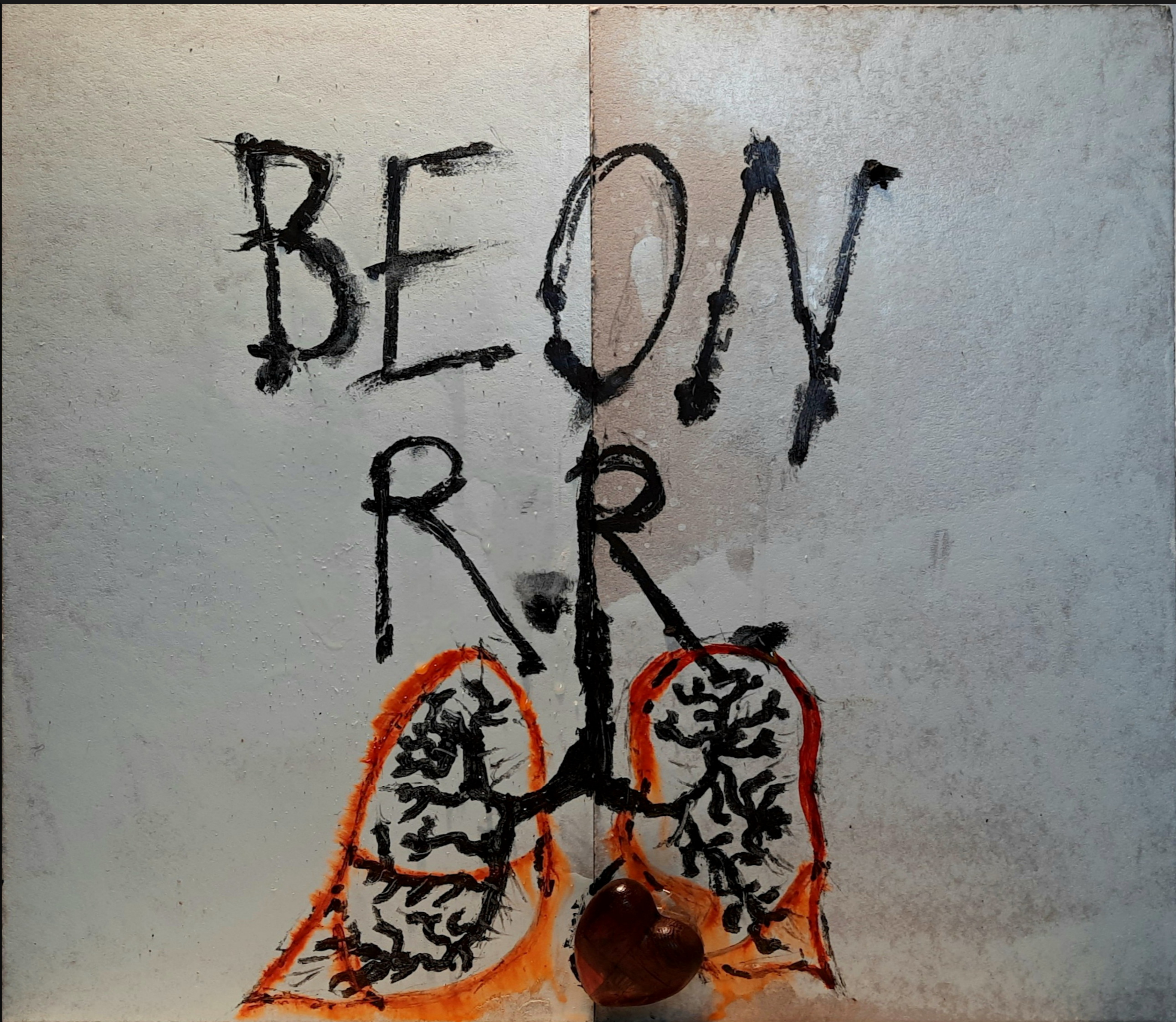

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# BE ON R.R.

*Be On* R.R. is the anagram of *Reborn*. R.R. stands for *Respiratory Rate*. We show 1 lettering and 2 lungs with bronchi and a wooden heart: their dimensions are the same of a newborn's organs.

We use to call us AnimaeNoctis as a duo because both of us suffered from severe depression and we have recovered.

We *do* work a lot with voice (we like to call it «the tuned breath») and the new breath/voice we have gained after healing is basic for our job and for our life too. The birth we show in our artwork is a newborn's one, and it's also our symbolic REBIRTH.


BE ON
R R

# AWLS AND TEETH

This artwork is called *AWLS AND TEETH*: the anagram of *THE WASTE LAND*.
It's an homage to Eliot's poem, after 100 years from its first draft (May 1921).
The soundtrack contains 2 voices and a musical remix of the text (there is also a Church organ).
The anagram is more than a pleasant joke: the sculpture hosts an awl and plenty of aluminium teeth, and the whole object on the soil means that after a waste land we can always have a rich ground to cultivate humanism; the 3D item is a relic of humanity after a disaster.
This item is a witness of catastrophe and hope.
This installation is a mediator between wilderness and civilization.

## music

https://animaenoctis.bandcamp.com/track/awls-and-teeth





# EHF CD BADGE

The LIGHT touches the mirror and the CDs and creates prisms.
The OBSERVER approaches the mirror and sees his own face.
The WORK is a circle made up of circles.
The MUSIC itself is a circle, because the theme contains ten notes (German notation), in two shapes: D G E A B C H F E D (parallel motion), D E F H C B A E G D (contrary motion).
This 10 characters have an anagram: EHF CD BADGE.
The LIGHT (Extremely High Frequency) works on the CDs.
The whole WORK is a badge, a symbol, a mandala.

## music

https://animaenoctis.bandcamp.com/track/ehf-cd-badge

F





# SLIT MUSIC MACHINE

This is a work about escaping limits through the limits themselves.

The slit in the transparent chair hosts a mirror with another slit. On the chair you'll see a framed picture of the chair itself. So the 2 slits and the observer's presence in the mirror mean transformation and nonbinary points of view.

The music itself is broken: it has 2 slits of silence and represents the mood of the work.

We like to work about this concept: OBSERVATION AFFECTS REALITY [and we have made a short movie/performance about it: look for it on Vimeo. By the way: mature content].

## music

https://animaenoctis.bandcamp.com/track/slit-music-machine





# YOU, ROPES!

*You* is both a singular and plural pronoun: *one* Europe is *more* Europes.

The title is a gentle cry: *You, Ropes!* This pun explains the very nature of the installation: a framed XIX Century original etching of Europe with 27 different ropes.

The antiquity of the map is an automatic explanation: we hide the old boundaries and show a new tangle. Let's consider the whole set as an allegory: the bonds, the relationship with the common element (water in the amphora, if you want), the fusion of cultures/ropes.

The title with its pun belongs to this allegory.

Puns are cardinal items in AnimaeNoctis' multimedia work: every sound sequence is a new intervention in the very heart of a ductile reality. Every sequence can be a tale and every tale can be ductile (and this is a pun too).

Europe wanted rhetoric and logic to be tools for the best minds of its generations. Europe decided that language was a precise representation of reality and human reason identified language and reality with stability. This is not true anymore.

You, ropes, and you, Europeans, know that mutability is the only way to stay (alive).


EUROPA


EUROPA
OCEANO GLACIALE DEL NORD
OCEANO ATLANTICO
ISOLE BRITANNICHE



# LIGHTNESS
# LIGHT NEST

Lightness + Light + Nest.

In any case these are the foundations of a sustainable architecture, and of a sustainable structure too. This artwork is as stable as flexible, as various as united: it's not an allegory, but the miniature of a balanced environment. The wide variety of the collection of stones in a cup (that's been evidently reconstructed) is the miniature of a cohabitation of experiences.

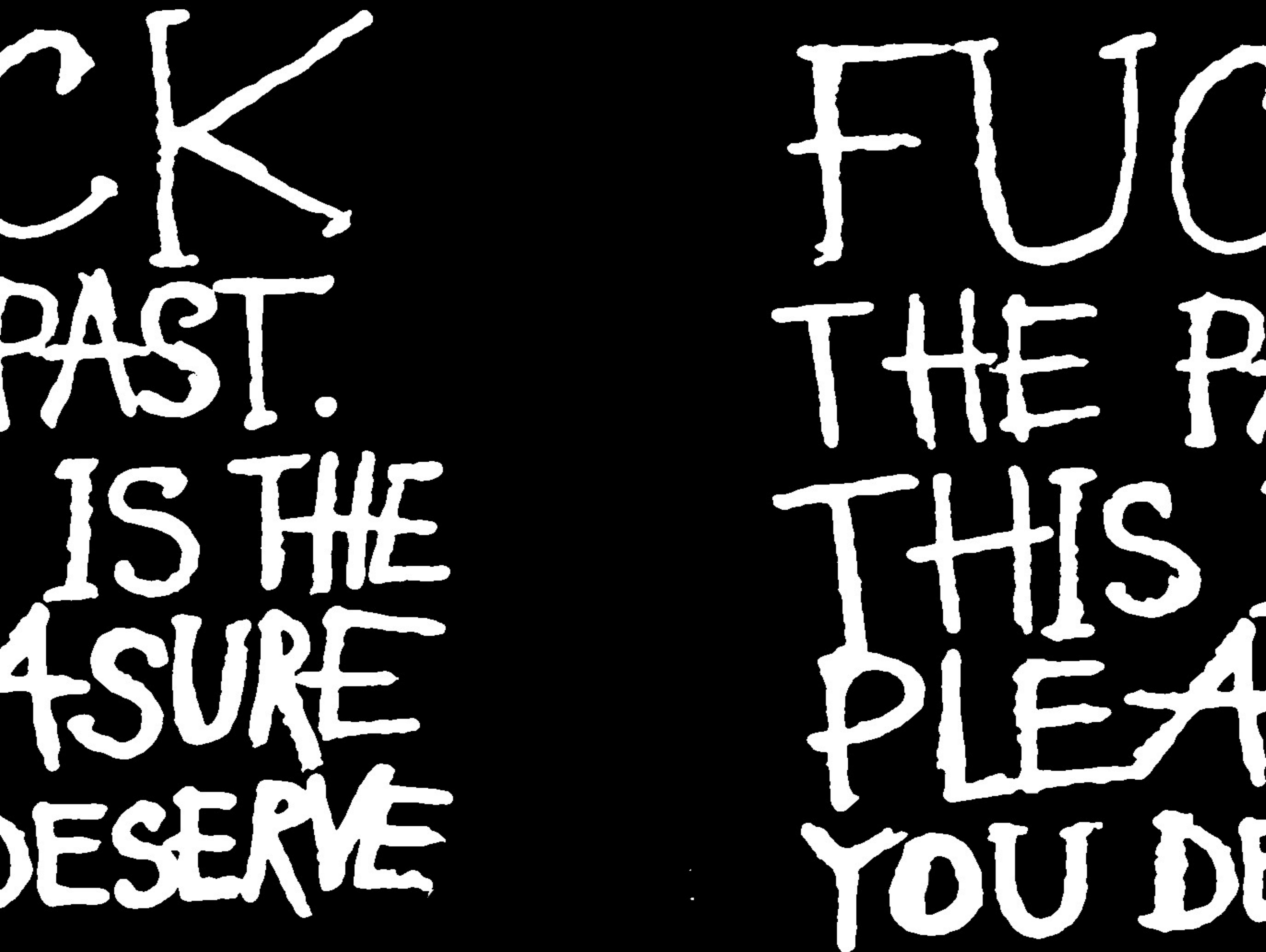
## video

https://youtu.be/anEPwDHb4fI








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www.AnimaeNoctis.net

# WORKS ABOUT US

AnimaeNoctis is a **multimedia duo**: Silvia Marcantoni Taddei & Massimo Sannelli. Dappled identity, e.g. nonbinary.

Collective exhibitions in 2021: *Post*, (Cheap Street Poster Art Festival, Bologna); *Beyond The Binary*, (] G A Z E [ Art Space, Shrewsbury); *Session one (all the things left unsaid)* (Solo Sound Space, Los Angeles); *Love & Chaos* (The Alchemy Experiment, Glasgow); *Got Something To Say About Europe* (Kunstarkaden, Munich), *Queer Photography* (The Ledward Centre, Brighton). Publications in 2021: «The Working Artist» (March), «Art Hole» (April and July), «Feminist Spaces Journal» (July); «Queer.n.Care» (Winter 2021/2022).

*Loxías* and *PRIDEPRIDEPRIDE* were screened respectively in «Literature and Other Worlds: Genres, Politics, Society» (LILEC Graduate Conference, Università di Bologna, 2020) and in Festival of Pride and Knowledge (UK, 2021). *Cozy Cabin Cabaret* was selected for Venice Architecture Film Festival (2021).

AnimaeNoctis manages Lotta di Classico and co-edits the aperiodic e-magazine «NINABYRON» («bodily and gentle anarchy, proud avantgarde and something else, like outspoken Epicureanism»).

AnimaeNoctis has released 4 albums and has collaborated in 2020 with Rai Radio Techete'.

This catalogue is updated to September 2021